

THE CLEVELAND MUSEUM OF ART
DEPARTMENT OF ART HISTORY AND EDUCATION

TO: CURATOR OF ART HISTORY AND EDUCATION: Dr. Gabriel Weisberg
FROM: The two special teachers assigned to the Art Museum by the Cleveland Board of Education to work with Cleveland Public School students of all grade levels.

Compiled by Roland K. Ruhrkraut

SUBJECT: Annual Report for 1977

Contents of Report:

Personnel and assigned areas of work

Statistics

Comments

PERSONNEL

Mr. Alexander Saulsberry is now completing his eighth year of service as liaison teacher for elementary pupils in the Cleveland Schools. He has conducted classes in the Museum as well as in the schools, utilizing the resources of the Art Museum and its many departments. Mr. Saulsberry conducts all Museum activities for the Cleveland Classes during a two period when Mr. Ruhrkraut chairs the Scholastic Art Awards program for the Cuyahoga County Region.

Mr. Roland Ruhrkraut is now completing his tenth year at the Art Museum as secondary level liaison teacher for the Cleveland Schools. In addition to his Museum assignment Mr. Ruhrkraut is chairman of the Cuyahoga County Region Scholastic Art Awards program and also served in a similar capacity for the Cleveland Art Faculty Exhibit held at Cleveland State University. Mr. Ruhrkraut conducts programs in the senior high schools which utilize materials from the Extension Exhibitions Department which relate to some areas of Social Studies and Home Economics. He has also completed a guide for the Cleveland Public Schools which deals with Aesthetics for secondary school students and was involved in teaching the course at Case Western Reserve for one academic year. In June Mr. Ruhrkraut attended the Annual Chairperson's Meeting for Scholastic Awards in New York.

STATISTICS

For Children:

<u>Elementary</u>	<u>Groups</u>	<u>Numbers</u>
In Museum	188	6,649
Out of Museum	13	310
<u>Junior High</u>		
In Museum	20	489
Out of Museum	10	350
<u>Senior High</u>		
In Museum	29	809
Out of Museum	1	70
TOTALS FOR CHILDREN	261	8,677

For Adults:

In Museum	1	22
Out of Museum	5	75
TOTALS FOR ADULTS	6	95
GRAND TOTAL FOR BOTH	267	8,772

COMMENTS

The program of busing elementary students in to the Museum continues on without change from the past several years. There is a drop in the total number of classes and students served but this is due in part to the number of days lost due to school closings caused by bad weather and a teacher's strike.

Respectfully Submitted,

Roland K. Ruhrkraut
Cleveland Public Schools
3/23/78

During 1977 exhibitions continued in the Lower Educational Gallery of the Museum. In the Nature of Materials: Japanese Decorative Arts, designed by Andrew T. Chakalis, which was an exhibit held in conjunction with Tsutsumu: The Art of the Japanese Package, explored the way in which Japanese artists used various materials.

An exhibition of prints entitled, Between Past and Present: French, English and American Etching 1850-1950, was sponsored in part by the Federal Reserve Bank of Cleveland and designed by Andrew T. Chakalis.

Since its opening at the Museum it has traveled to the Federal Reserve Bank of Cleveland, the Federal Reserve Board of Governors in Washington D.C., and the Federal Reserve Bank of Cleveland, Cincinnati Branch.

A Study in Regional Taste: The May Show 1919-1975, held in conjunction with the 1977 May Show, designed by George Brewster and Lynette Rhodes, spanned the development of the May Show over a period of four decades.

Service of community galleries continued. These included the Kenneth C. Beck Center for the Cultural Arts, Karamu House, and

The School of Fine Arts, Willoughby. The above-mentioned exhibitions were received by the Kenneth C. Beck Center for the Cultural Arts.

An additional exhibition entitled Acquisitions of Extensions Division Department of Art History and Education was designed by George Brewster for their gallery and The School of Fine Arts, Willoughby.

Student internships also continued in conjunction with area universities and high schools. A student from Lake Erie College worked with Lynette Rhodes to further develop descriptive label copy for the Early American collection housed in the Extensions Division.

Andrew T. Chakalis worked with two Cleveland State University students. Their project was to research and write the biographical information for the nine artists used in the catalogue, A Study in Regional Taste: The May Show 1919-1975. A student from the Advanced Placement Program under the guidance of Elisabet Harter, studied in the department to gain an understanding of the role and responsibility we have for the visual education of the students in the area schools which we service.

The Modular Unit also continued to travel throughout the community. The sites included the Solon Branch Library, Lorain County Community College, Cuyahoga Heights High School and the Lee Road Library. Further studies have been made as to the feasibility of incorporating the Modular System in various area schools which are presently being serviced with our individual case exhibits. By developing this concept, we will be able to broaden the aspect and stimulate the educational value of the one hundred Cleveland area schools which are currently receiving educational exhibits.

The Extensions Division was enriched by over sixty objects which came to the department by either gift or purchase.

GIFTS

77.1004-.1009 Surfaces, screen prints, 1976, Aldo Giorgini,
American (Aesthetics in Technology Program of Purdue University).

77.1010 Obi, silk, metallic, twill weave with brocading, 20th c.,
Japan (Jean Kubota Cassill in memory of her mother Nobuko Kubota).

77.1011 Salt Box, wood, brass, 19th c., America (James A. Birch in
honor of Dr. James B. Birch).

77.1012 Hardware, silver print on poster board, 1976, Richard
Karberg, American, Cleveland (Richard Karberg).

77.1013 Material for an Obi, silk, metallic, twill weave with
brocading, Japan (Edward J. Burger, M.D.).

77.1024-.1026 Decorative Panels, lacquer, ivory, shell, 19th c.,
Japan (Lucille N. Meehan).

77.1027-.1028, Extase, intaglio and etching plate, Paolo Boni,
20th c., Italian (Mr. and Mrs. Wilbur D. Prescott).

77.1029 Sarong, batik on cotton, tabby weave, 19th c., Java
(Mrs. Carl Frederick Wittke).

77.1030-.1037 Figure of a Woman, pencil on paper, Michel-Martin
Drolling, French, 1786-1851; Untitled, pencil with water color,
unassigned; Man with a Large Hat, pencil with water color, Paul

Gavarni, French, 1804-1866; Etude pour un Portrait d'h, graphite,
Pascal Dagnan-Bouveret, French, 1852-1929; Villa d'Este, Vue de la Ville de Tivoli, sepia ink, pen and wash, (rH) France; Vue de l'anien on Teverone, sepia ink, pen and wash, France; Orpheus (or Apollo) with Putti, brown chalk, Eustache La Sueur, French, 1617-1655; Ruines du Pecile, sepia ink, pen and wash, France (Noah Butkin).

77.1038 Adyāsa, acrylic on canvas, 1969, J. Michael Lenehan, American, Cleveland (Anonymous).

77.1039-.1040 Sleeping Child, oil on canvas, Eugene Carriere, French, 1849-1906; Study of a Child's Head, a Woman's Hand and Drapery, crayon on paper, Jules Abel Faivre, French, 1867-1945 (Noah Butkin).

77.1041 Collar, handmade rose point lace, 19th c., Brussels (Irene Merrick Stimson).

77.1042 Reboso, cotton ikat weave, knotting, 20th c., Oaxaca, Mexico (Dorothy Shepherd).

77.1043-.1044 Réincarnation du Père Ubu, ink on handmade paper, ca. 1932, Georges Roualt, 1871-1958, designer, Georges Aubert, wood engraver, French; Réincarnation du Père Ubu: Paysage au Palmier, etching-aquatint, 1928, Georges Roualt, French (Mr. and Mrs. William D. Wixom).

77.1045 Pigs, 1921, Paul Bough Travis, American, Cleveland, 1891-1975 (Anonymous).

77.1047-.1048 Textile, weaving (tapestry), Peru, Paracus, 500 A.D.;
Textile, embroidery, ca. 1970, Helen Stocker, Swiss, b. Portugal
(Dorothy G. Shepherd).

77.1049, a-h Au Loin un Oiseau, poem by Samuel Beckett
with five signed etchings by Avigdor Arikha

16330/1-10 The Coast, ink on Arches paper, 1969, Jiri John,
Czechoslovakian; In Camera Caritatis, intaglio, 1969, Jaroslav
Serych, Czechoslovakian; Garden of Arts, etching, Arnold Gross,
Hungarian; Circus, etching, Bela Kondor, Hungarian, b. 1926;
All is Mine, etching, 1969, Danuta Lesczynska-Kluza, Polish;
A Letter to Jadwiga IV, relief print, 1969, Ryszard K. Otreba,
Polish; Temptation, relief and embossing, 1969, Romanian; The Flyer,
etching, 1969, Marcel Chironaga, Romanian; No. 9, intaglio, 1968,
Janez Bernik, Yugoslavian; The Birth of a Sunny Day, relief etching,
1969, Marjan Pogacnik, Yugoslavian (Noah Butkin).

16339/2 Handkerchief, Chinese silk, 19th c. (Irene Merrick Stimson).

16362/1-2, Half Length Nude, 1916; Hooded Woman, etchings monogrammed
F-K, possibly Frantisek Kobliha, Czechoslovakian, b. 1877 (Ruth
Mulhauser).

PURCHASES

THE HAROLD T. CLARK EDUCATIONAL EXTENSION FUND

77.1000 Reflections, wool, tapestry weave, Laurie Ann Dill, 20th c.,
American, Cleveland; 77.1001 West 74th Street, screen print, 1976,
Hugh Kepets, American, Cleveland; 77.1002 Print No. 122, screen
print, James A. Walker, American, Cleveland, b. 1921; 77.1003/.1-.10
Macbeth, portfolio with text and ten original screen prints, 1970,
Ronald King, English; 77.1014 Untitled (Goya), screen print, 1977,
Saul Chase, American; 77.1015 Untitled, tempera and chalk on paper,
1906, August F. Biehl, American; 77.1016 Two Miners in Louvain,
ink and gouache on woven paper, Constantin Meunier, Belgian, 1831-1905;
77.1017 Halloween, pencil on paper, 1933 and 1939, Allan R. Crite,
American; 77.1018 Frontispiece I, lithograph, Alphonse Mucha,
Yugoslavian, 1860-1939; 77.1019-.1022 Four etchings, Untitled,
Alphonse Legros, French, 1837-1911; 77.1023 Enkai-Masajland, relief
etching and embossing, 1975, Brita Molin, Swedish; 77.1046 Bat,
intaglio using aquatint, etching, engraving and sand paper, 1977,
Bertrand Dorny, French; 15696/23 Fabric for a Child's Costume,
hand spun and woven cotton, painted, 20th century, Africa, Ivory
Coast, Khorogho, Senufo Tribe.

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: Helen O. Borowitz, Associate Curator
Subject: Annual Report, January 1 to December 31, 1977

The following report describes in brief our continuing education programs, including new adult programs, courses for adults, women's club groups and Wednesday Evening Festivals for 1977.

New Adult Programs

Several new programs were initiated for adults in 1977.

1. A public symposium was held in March on the subject of art criticism. The two-day symposium was organized in conjunction with a guest lecture by Milton Esterow, editor and publisher of ARTnews who spoke on "How to Look at Art Criticism." His Sunday lecture was preceded on Saturday by a panel discussion of the "Views of Contemporary Art Criticism." The participants, moderated by Adele Silver, included speakers from diverse disciplines:

Agnes Gund Saalfeld, a collector and trustee of the

Museum of Modern Art, New York;

Edward B. Henning, curator of Modern Art at the Museum;

Dr. June Hargrove, assistant professor of art history
at Cleveland State University; and

John Pearson, artist and associate professor of art
at Oberlin College.

The panel discussion and the lecture on the following day were both well attended, and many members of the public expressed their interest in future events of this type. The symposium format can be used effectively to stimulate thought and discussion on problems which relate to the art world in general and may also be effective with special exhibitions. Attendance was good and evaluation sheets were generally positive.

2. In the area of educational films the department sponsored a showing of the film Edvard Munch in conjunction with the Munch exhibition.

This film was a Cleveland première.

A regular series of educational films on art, "In the Dark about Art," was started in May 1977 and ran throughout the rest of the year. Films were rented and shown in the lecture hall on Wednesdays at 12:30 for the lunch-time audience and again at 7:00 pm. The heaviest attendance occurred during the Summer Festival evenings.

3. A pilot program was started with University Circle Inc. which brought adult groups from the area into the Museum for special programs involving gallery and special exhibition visits.

Courses for Adults

During 1977 twenty-four courses were offered to adults. Total enrollment was 1209 (1976 enrollment was 1207) not including enrollment in summer festival lectures and in the series of talks in the galleries for parents of children in summer classes. Total attendance in the twenty-four courses was 4866. Though enrollment was maintained at the same high level reached in 1976, attendance figures dropped due to a reduction in the number of sessions offered, (150 sessions in 1976 as opposed to 129 sessions in 1977).

The heaviest enrollment in 1977, as in 1976, took place in the fall following the advertisement in the Press. This response demonstrates the need for continued advertising of adult programs.

A list of 1977 courses, enrollment figures and instructors follows:

When the Dust Settled	58	Borowitz
The Painter's Craft	52	Doezema
Drawing Fundamentals	20	Moore
Early Christian and Byzantine Art	47	Hoffman
Masterpieces in the History of Art	177	Zakon
Off-Loom Weaving	31	Kathman
Japanese Decorative Arts	41	Williams
The Eye of Reality	48	Linsey
Beginning Design	20	Karlovec
Drawing and Color	20	Moore
Looking at Prints	17	Lockhart, Smith, and Zakon
The American Dream	26	Breitman
Outdoor Studio I	20	Moore
Outdoor Studio II	16	Moore
Italian Baroque Painting	65	Johnson
Printing with the Etching Press	17	Hoffman
Fiberworks	85	Kathman
Turner and Constable	111	Zakon
Introduction to Ancient and Medieval Art	154	Johnson
The Scapel and the Brush	96	Borowitz
Collage and Assemblage	22	Breitman
Color in Art	17	Hoffman
Warp and Woof	20	Kathman
Arts of China	<u>29</u>	Williams
Total enrollment	1209	

Club Groups

Club groups continued to participate in lecture series. In addition to our regular groups--The Women's City Club, The College Club, and The Lakewood College Club--The Council of Jewish Women planned a lecture series keyed to special exhibitions. When possible gallery talks were given to smaller groups. The large enrollment for the Women's City Club's fall series necessitated a majority of slide lectures.

A series of gallery talks for the executive committee of the Junior Council was started this fall. The response to this monthly series was enthusiastic.

Attached are the 1977 programs for club groups showing an increase in the number of lectures. Since most of the groups wanted an emphasis on special exhibitions, the programs were quite similar. The following list does not include Junior Council gallery talks.

Summary for 1977 lecture programs:

18 lectures	January through May
15 lectures	September through December
33 lectures	Total for 1977

Wednesday Evening Festivals

For the fourth consecutive year the Museum offered a series of cultural and social events for the public on four Wednesday evenings in July. In addition to the events of previous years--musical recitals, feature films, lectures, and studio workshops--art films were shown in the lecture hall between 7:00 and 7:30 pm. A further change was made

by holding the music programs in the Auditorium and cooperating with the Department of Musical Arts in the planning of the programs and the invitations to local music critics to act as hosts. The music programs drew a large audience, as did the other programs offered. One of the resulting problems was that a large segment of the Auditorium audience appeared at one time for buffet suppers in the garden court at the close of the concert, putting pressure on the caterers for quick service. Because of timing and crowd pressure at the supper hour, the experiment in buffet service did not work out well. I would suggest we return to the box supper next year and extend the supper hour so that the public will not feel rushed.

The Wednesday evening festivals drew a large and appreciative audience to the varied events on the program. The music programs included a performance of Gian-Carlo Menotti's The Telephone with Jeanne Jeandheur, soprano, Gordon Leigh Petitt, baritone, accompanied by Jerry Maddox, piano; a recital by the Metropolitan Brass Quartet, a piano recital by James Tannenbaum, and a harpsichord recital by Lisa Crawford. The attendance for these concerts ranged from 370 to 529.

The lecture series offered was keyed to contemporary art because the major exhibition during the summer was the May Show. Marianne Doezena gave four lecture-demonstrations on video art. Attendance ranged from 85 to 109 at these lectures. A studio workshop on Pre-Columbian, Oriental, Contemporary, and Egyptian art was offered at the same time to a limited-enrollment class.

The art film programs on contemporary art drew sizeable audiences in the lecture hall. Attendance ranged from 88 to 181 for these half-hour programs.

The feature film programs in the Auditorium were part of a series, "Satirical Films and Black Comedy," including Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb, with George C. Scott and Peter Sellers, 1963; The Producers with Zero Mostel, Gene Wilder, and Dick Shawn, 1967; The Hospital with George C. Scott and Diana Rigg, 1972; and The Bank Dick with W. C. Fields, 1940. Attendance at the films ranged from 318 to 607.

In 1976, 966 dinners were served; attendance at lectures was 677, recitals 966, workshops 157 and films 1487.

In 1977, 1084 dinners were served in line with our policy of limiting reservations to under 300. Attendance at other events was as follows: lectures 395; recitals 1693; workshops 101; art films 483; and feature films 1802. Figures for recitals and films rose while those for lectures and workshops fell. This may have been due to the fact the very popular bicentennial exhibition, The European Vision of America, attracted unusually large numbers to the lectures offered on that exhibition during the festival of 1976. The workshops were heavily enrolled in 1977, but we encountered a "no show" problem with reserved places. Mrs. Bernice Spink was a great help in the smooth running of the festivals.

The Wednesday evening festivals brought large numbers of enthusiastic visitors to the Museum during 1977. It remains one of our most popular programs and should be continued.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR

TELEPHONE: 421-7340

WOMEN'S CITY CLUB
ART APPRECIATION COURSE--FALL 1977

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Mrs. Harold Fallon
17471 Shelburne Road
Cleveland Heights, Ohio
44118 Tel. 932-1816

Mrs. Philip J. George
4940 Clubside Road
Lyndhurst, Ohio
44124 Tel. 291-1039

ART AND THE ENVIRONMENT

Fall: Part I LANDSCAPE INTO ART
Winter: Part II THE CITYSCAPE AND THE PUBLIC

This fall an exhibition of Turner Water Colors from The British Museum will focus our attention on landscape painting. The lecture series will trace landscape painting from its emergence in the backgrounds of Gothic religious paintings, through the Renaissance and Baroque, to its height in the nineteenth century and its controversial position in current discussions among art critics as to whether or not a connection exists between Abstract Expressionism and the tradition of American landscape painting. A final gallery talk will be given in the Fiberworks exhibition.

October 4	From Symbol to Fact: Gothic and Renaissance Landscape Painting (slide lecture). Marianne Doezema
October 11	From Ideal to Picturesque: Baroque Landscape Painting in France and Italy (slide lecture) Mark Johnson
October 18	EXHIBITION: Turner Water Colors from The British Museum Mark Johnson
October 25	The Poetry of Landscape: From Turner to the Impressionists (slide lecture) Helen Borowitz
November 1	The Natural Paradise: A Contemporary Dispute on the Landscape Sources of Abstract Expressionism (slide lecture) Ellen Breitman
November 15	EXHIBITION: Fiberworks Barbara Kathman

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WOMEN'S CITY CLUB
ART APPRECIATION COURSE--WINTER 1977

in cooperation with the
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The Cleveland Museum of Art

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JAPAN IN CLEVELAND

Japan is of special interest this year at the Museum. The lecture series will focus on three exhibitions of Japanese art planned for 1977. In addition three lectures on Japanese archaeology, sculpture and literature will provide backgrounds to understanding the art of Japan.

February 1	BEGINNINGS OF JAPANESE ART (slide lecture). Marjorie Williams
February 8	EXHIBITION: TSUTSUMU: THE ART OF THE JAPANESE PACKAGE. Marjorie Williams
February 15	EXHIBITION: IN THE NATURE OF MATERIALS: JAPANESE DECORATIVE ARTS. Marjorie Williams
February 22	JAPANESE SCULPTURE (slide lecture). Marjorie Williams
March 1	JAPANESE LITERARY BACKGROUNDS (slide lecture). Janet Moore
March 8	EXHIBITION PREVIEW: JAPANESE SCREENS (slide lecture). Joellen DeOreo

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LAKWOOD COLLEGE CLUB - Fine Arts Course

SPRING - 1977

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Mrs. Robert Mills
18181 Clifton Blvd.
Lakewood, Ohio 44107

Co-Chairman: Miss Gertrude Mahall
2040 Elmwood Ave.
Lakewood, Ohio 44107

10:15 a.m. Tuesdays: Meet promptly in the North Entrance Lobby

NEW EXHIBITIONS AT THE CLEVELAND MUSEUM OF ART

February 15	Tsutsumu: The Art of the Japanese Package	Barbara Kathman
March 1	The Year in Review	Helen Borowitz
March 29	Japanese Screens	Joellen DeOreo
April 19	Preception and Illusion: Anamorphic Art	Martin Linsey

THE CLEVELAND MUSEUM OF ART

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LAKWOOD COLLEGE CLUB - Fine Arts Course

FALL - 1977

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Miss Dorothy Robinson
12540 Edgewater Drive
Lakewood, Ohio 44107

Co-Chairman: Miss Margaret Robinson
12540 Edgewater Drive
Lakewood, Ohio 44107

10:15 a.m. Tuesdays: Meet promptly in the North Entrance Lobby

BACKGROUNDS TO NEW EXHIBITIONS
AT THE CLEVELAND MUSEUM OF ART

October 11	Special Exhibition: Fiberworks	Barbara Kathman
October 25	Turner and Literature	Helen Borowitz
November 8	Special Exhibition: Turner Water Colors from the British Museum	Mark Johnson
November 29	Preview of Exhibition: The Public Monument and Its Audience	Marianne Doezena

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THE COLLEGE CLUB ART APPRECIATION GROUP
1976 - 1977

Program Chairman: Mrs. John Freer
335 Applebrook Drive
Chagrin Falls, Ohio 44022

ART AROUND THE WORLD - Series 15

10:30 a.m. Thursdays Meet promptly in the lobby, North Entrance.

October 7 SPECIAL EXHIBIT: Heritage and Horizon: American
Ronnie Zakon Painting 1776-1976

November 4 Tuti-Nama: an album of Indian Paintings
Joellen DeOreo

December 2 May Show
Jay Hoffman

January 6 Chinese Paintings
Marjorie Williams

February 3 SPECIAL EXHIBIT: Tsutsumu: The Art of The Japanese
Marjorie Williams Package

March 3 The Year in Review
Helen Borowitz

April 7 Art and Artists in Cleveland
Martin Linsey

May 5 Eighteenth-Century Galleries
Barbara Kathman

1977

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THE COLLEGE CLUB ART APPRECIATION GROUP
1977 - 1978

Program Chairman: Mrs. Dorothy VanLoozen
2041 East 115th St.
Cleveland, Ohio 44106

Co-Chairman: Miss Mary K. Trump
19333 Van Aken Blvd.
Apt. 509
Shaker Heights, Ohio 44122

ART AROUND THE WORLD - Series 16

10:30 a.m. Thursdays Meet promptly in the lobby, North Entrance.

October 6	SPECIAL EXHIBIT: Mark Johnson	Turner Water Colors from the British Museum
November 3	SPECIAL EXHIBIT: Barbara Kathman	Fiberworks
December 1	Masterpieces of Western Art in the Cleveland Museum of Art Ellen Breitman	
January 5	Year in Review Barbara Kathman	
February 2	SPECIAL EXHIBIT: Public Monument and Its Audience Marianne Doezemra	
March 2	Architecture of Cleveland Martin Linsey	
April 6	Masterpieces of Oriental Art in the Cleveland Museum of Art Marjorie Williams	
May 4	May Show James A. Birch	

1977

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THE COUNCIL OF JEWISH WOMEN

1976-1977 Gallery Series

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Mrs. Mickey Rocker
3495 Rolling Hills Drive
Pepper Pike, Ohio 44124

GALLERY SERIES

<u>1976</u> December 2	The May Show	James A. Birch
<u>1977</u> January 27	Tsutsumi: The Art of the Japanese Package	Marjorie Williams
April 21	Japanese Screens	Joellen DeOreo

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GALLERY SERIES

<u>1977</u>		
October 13	Turner Water Colors from the British Museum	Mark Johnson
November 10	Fiberworks	Barbara Kathman
<u>1978</u>		
March 2	The Public Monument and Its Audience	Marianne Doezena
May 18	The May Show	James A. Birch

THE ARTS OF CHINA AND JAPAN

The Arts of China and Japan, a class for secondary students, was offered at The Cleveland Museum of Art for the second time during the fall of 1977. Meeting Wednesday afternoons at four o'clock, the course began September 21 and ended November 30. In an attempt to provide an historical and cultural background for the arts of these eastern countries, the class format included both slide lectures and gallery visits. The most popular session was the painting and calligraphy demonstration by Mrs. Nora Liu, a member of the Oriental Department.

In contrast with the previous year, the class enrollment increased from six to twenty-seven students who represented private, parochial, and public secondary schools in the Cleveland area. This increased enrollment was due to, (1) two mailings (one in the spring, and the second during the fall of 1977); and (2) the names of secondary teachers who had brought classes into the Museum for visits to the Oriental galleries during the 1976-77 year that were added to the mailing list.

As a further encouragement to increase enrollment, the initial letters of invitation suggested students receive credit for attending the class and completing a short research paper. Some eight students from Beaumont High School were given partial credit for the course.

Evaluation and Suggestions:

From the students' evaluations, the class was successful in both content and format and proved to be an enriching cultural experience. However, since the participatory sessions (as the calligraphy demonstration and explanation of wood block printing) were favored, more sessions of this nature will be included in the 1979 schedule. For the section on Japanese Art, the Mingei Exhibition and the Bugaku Performance will be emphasized.

In order to establish the course as a permanent part of the High School programs of The Cleveland Museum of Art, the class will be listed on a general flyer defining the High School Programs, while a separate flyer for the course will be designed during the fall of 1978. The names of secondary teachers participating in the Museum Workshop for Secondary Teachers will be placed on the mailing list in further attempt to gain publicity and to increase enrollment.

Marjorie Williams

February 28, 1978

MUSEUM WORKSHOP FOR SECONDARY TEACHERS

Conducted by staff members of the Department of Art History and Education, the Museum Workshop for Secondary Teachers was held on Saturday, February 11, from 9:00 o'clock AM until 2:00 o'clock PM. The goal of the workshop was to acquaint secondary teachers with the existing programs and educational possibilities of the Museum, as well as to encourage suggestions from participating teachers regarding innovative programs for the high school level. Some two hundred applications and letters of invitation were mailed to independent, parochial, and public secondary schools in the Cleveland area. Some seventy-six teachers, representing diverse teaching interests, attended.

SUGGESTIONS FROM PARTICIPATING TEACHERS

Response from the participating teachers was enthusiastic, expressing interest that the workshop become a continuing, annual program. The following suggestions were offered during the individual morning and afternoon sessions:

1. The workshop become an annual seminar held in late summer, prior to the beginning of the fall semester. The program should be extended to an all-day schedule, including more intensive gallery sessions.
2. A member of the teaching staff from Lakewood High School requested that staff members preparing Departmental Exhibitions which are later installed at the Beck Center, meet classes from Lakewood High for gallery talks at the Beck Center. (Staff members conducting the Workshop agree this should a responsibility of the Department.)

3. There were some requests from language and literature teachers for more preparatory materials, i.e., Introductory Guides for the Spanish and French Galleries.
4. The only complaints came from studio teachers who felt the Department did not offer enough studio sessions for their classes. Upon further inquiry, it was discovered that there had been no attempt to utilize the existing gallery visits designed for studio classes; i.e., Artists and Materials; History of Painting; History of Sculpture.

PROPOSALS OF THE EDUCATION STAFF

Participating staff members of the Education Department, Ronnie Zakon, Ellen Breitman, Marianne Doezena, Mark Johnson, Michael Lawrence, and Marjorie Williams, offer the following proposals for the High School Program:

1. The Workshop for Secondary Teachers become an annual event.
2. The listing of topics for high school gallery visits should be increased, including a variety of thematic topics along with the usual, chronological approaches. Suggested topics: Image of Woman, City and Country Scenes, and Readings in the Galleries for Literature Classes.
3. A general flyer for Secondary Teachers be designed. This should more fully define the High School Program, describing the Advanced Placement Course and the Arts of China and Japan, Gallery Visits, Preparation of the students prior to the Museum visit, and conduct while in the Museum.

Marjorie Williams
February 21, 1978

MEMORANDUM

DATE: March 10, 1978

TO: Dr. Weisberg
FROM: Bernice Spink *AS*
SUBJECT: Courses in ARTH Taught by CMA Curators

Spring Semester:

ARTH 303/403	History of Far Eastern Art	Dr. Lee
*ARTH 320/420	The Minor Arts of Ancient Egypt	Mr. Cooney
ARTH 372/472	Japanese Influence on Nineteenth-Century Art	Dr. Weisberg

Fall Semester:

*ARTH 316/416	Introduction to Ancient Egyptian Art	Mr. Cooney
ARTH 380/480	Abstract Expressionism and Its Aftermath	Mr. Henning
ARTH 565	Seminar on Eighteenth-Century French Furniture	Mr. Hawley

*Mr. Cooney's courses included as I believe he was still on our staff.

MEMORANDUM

DATE: March 10, 1978

TO: G. P. Weisberg

FROM: Helen O. Borowitz *NB*

SUBJECT: 1977 publication for annual report

Helen O. Borowitz, "Balzac's Sarrasine: the Sculpture as Narcissus,"
Nineteenth-Century French Studies, V. Nos. 3 & 4 (Spring-Summer 1977), pp. 171-185.

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FILM PROGRAM 1977

From January through May 1977 the series devoted to the films of Jean Renoir, René Clair, and other French directors continued.

The summer program took the theme of satire and black comedy in films. It included classics with W. C. Fields and the Marx Brothers as well as more recent films such as Mel Brooks' The Producers and Arthur Hiller's The Hospital.

In the fall the series A Potpourri of Films brought films of the 1970s and some from the '60s, which were of superior quality but had either not been shown in Cleveland or had been here for very short runs. It included some films from Eastern Europe and Japan as well as the United States and Western Europe.

E.P. Hennings

CLEVELAND MUSEUM OF ART
SLIDE-TAPES--1977

Lynette Rhodes	<u>Introduction to the Extensions</u> <u>Division</u>	#137	19 minutes
Ronnie L. Zakon	<u>Between Past and Present:</u> <u>French, English, and American</u> <u>Etching 1850-1950</u>	#138	10 minutes
Lori Gross	<u>The Decorative Arts of Africa</u>	#139	15 minutes
Evelyn Svec Ward	<u>Some Fiber Traditions</u>	#140	18 minutes
Donna van Dijk	<u>Fiber Art: The Formative Years</u> <u>In America</u>	#141	20 minutes
June M. Bonner	<u>Resist Fiber Techniques</u>	#142	15 minutes
Marianne Doezemra	<u>The Public Monument and Its</u> <u>Audience</u>	#143	16 minutes
John L. Moore	<u>The Afro-American Tradition</u> <u>In Decorative Arts</u>	#144	9 minutes

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education

FROM: James A. Birch, Associate Curator
Department of Art History and Education

SUBJECT: Annual Report, The Afro-American Tradition in Decorative Arts
Exhibition in 1977

The period from January to mid-February was spent primarily on the Implementation Application to the National Endowment for the Arts, with a Project Description submitted by John M. Vlach, guest curator, with much assistance from Mr. Barksdale. Funds asked of the National Endowment for the Humanities were \$85,269.00, with the Cleveland Museum of Art's cost share \$92,360.00 and an estimated support program from The Links of Cleveland, Inc. of \$15,000.00, making a total of \$192,629.00.

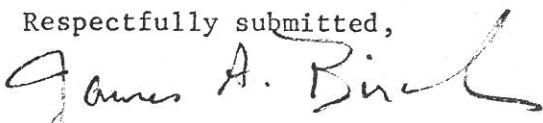
On June 30, 1977, Mr. Barksdale was informed that "The National Endowment for the Humanities is awarding a grant of up to \$85,269.00 to The Cleveland Museum of Art in support of the project entitled 'The Afro-American Tradition in Decorative Arts' under the direction of Mr. James A. Birch."

During the summer Martin Linsey spent three weeks traveling the southern states, photographing for this exhibition.

Kathy Coakley, serving as assistant to the project director, mailed out loan requests and forms, contacted lenders, and worked on catalogue entries. Dr. Vlach submitted the final draft of his manuscript to Publication.

John Moore wrote the take-away booklet with the assistance of Adele Silver and Ed Lutz.

Respectfully submitted,



James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Bernice Spink, Administrative Assistant for School Program
SUBJECT: Annual Report--Suburban and Area Public, Parochial, and Independent Schools, 1977

Part-time staff assigned to gallery classes for school groups during 1977:

Sue Braham	5 days--supported by Jennings Foundation Grant
Joellen DeOreo	2 days
Robert Dewey	4 days--whenever not scheduled for East Cleveland or Extensions
Lori Gross	2 days
Judith Saks	2 days

Mark Johnson joined the staff as a full-time instructor in April.

Julie Hoover, a part-time instructor whose principal responsibilities

were the East Cleveland program, resigned in July. She was replaced by

Sue Braham, who started in September.

Statistics for staff-conducted and self-guided classes from suburban and area public, parochial, and independent schools (excluding the City of Cleveland) totalled 51,467. This represents/^adecrease of approximately 9% under 1976. This may be attributed in part to the fact that school levies are still being defeated and monies for buses for field trips

are not available, as well as to the fact that a number of scheduled visits were cancelled due to weather conditions.

School systems most frequently served by the Department include:

Bay Village	Maple Heights
Beachwood	Mayfield City
Bedford	Mentor
Berea	Middleburg Heights
Brecksville	North Royalton
Cleveland Heights-	Orange
University Heights	Parma
Cuyahoga Falls	Rocky River
East Cleveland	Shaker Heights
Euclid	Solon
Fairview Park	South Euclid-Lyndhurst
Garfield Heights	Warrensville Heights
Independence	Wickliffe
Lakewood	Willoughby-Eastlake

Out-of-town schools served include:

Alliance	Mogadore
Akron	Painesville
Ashtabula	Strongsville
Canton	Vermilion
Elyria	West Geauga
Lorain	Wooster
Medina	Youngstown

A limited number of schools from New York and Pennsylvania are also served, with the number from Pennsylvania seeming to increase.

The Mayfield City, Shaker Heights, and Willoughby-Eastlake systems continue to have the most extensive Museum-visit programs. Parma schools also send a number of classes, but these were curtailed somewhat this year.

Schools are encouraged to schedule a series of visits to the Museum.

Beaumont School's Spanish classes continue to come for a series of lectures and gallery tours. There has been an increase in the number of schools asking for gallery-studio classes.

Respectfully submitted,

Bernice Spink
Bernice Spink

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator

FROM: Ann Chadbourne, Assistant Supervisor of East Cleveland Project In Charge of Volunteers

SUBJECT: Annual Report, East Cleveland Project, Volunteers, 1977

The East Cleveland Project moved into its sixth year in January, 1977, thus continuing to integrate the Cleveland Museum of Art with a neighboring community in the educational field.

Clearer instruction for the volunteers came through the supervising teacher instructing each day the program was in session.

Student volunteers included four responsible students from Anita Rogoff's art education course, who received one credit hour for their work in the program. During the spring session, an additional four students from Cleveland State University joined in the volunteer work of the final school year period. A senior from Glen Oak School gave many hours to the program, and contributed a fine series of photographs taken in both the classrooms and the galleries which furthers the variety of material available on the East Cleveland Project.

Again, the solid backbone of the volunteer group comes from six Junior Council members who continue in their efforts and effectiveness by providing a full and rich experience for these East Cleveland students.

Respectfully submitted,



Ann Chadbourne, Assistant Supervisor
East Cleveland Project

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator

FROM: John L. Moore, Staff Instructor

SUBJECT: Special Programs Annual Report, 1977

1. Joint CMA, CWRU, John Hay, Cathedral Latin Project
2. John Hay, Cathedral Latin Studio Project

The two pilot programs met with continued success in 1977 for the students who attended. The programs had some problems centering on the closings of schools due to the bad weather, which caused cancellations of scheduled classes and made rescheduling of classes very difficult. John Hay students did not participate in all the sessions of the two projects. Their problems were a combination of a breakdown in communication between the school and University Circle Center for Community Programs and free periods of time which would allow their students to participate in these projects outside of the school's walls.

The joint Cleveland Museum of Art-Case Western Reserve University Project involved eight students from Cathedral Latin. We covered the Neo-Classical period in the development of the fine arts, using the Museum's collection.

The John Hay-Cathedral Latin Studio Project provided students with a greater understanding of the basic elements in drawing. Both projects provided an opportunity for the students to learn how to use the Museum and its collection for study and research.

The Cleveland Board of Education supplied funds for this project and the programs are continued in 1978.

Respectfully submitted,



John L. Moore, Staff Instructor

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Susan Braham, Supervisor of East Cleveland Project
SUBJECT: Annual Report, East Cleveland Project, 1977

1977 marked the sixth year of the East Cleveland Extended and Enriched School Year Project at the Cleveland Museum of Art. At this point, the teachers and students are familiar with our program and are enthusiastic about their visits here.

In 1977, all the elementary students (1,750) in the project participated in the program at the Cleveland Museum of Art. Of the nine institutions that these children visit, we are the only one that all students, grades one through six, visit yearly. Because of this continuity the students are able to build and remember ideas and objects from their past trips.

Our calendar has remained the same as last year; each class visits the Museum for one week of half-day classes. The classes are scheduled every other week. The order of the classes improved this year. The first graders visit later in the year, giving them time to adjust to school and their teachers. Although our calendar has remained constant, the Enriched and Extended School Year schedule has changed. The program no longer has an extended year, which means that the teachers have less time with their students in the classroom during the year. The East Cleveland elementary schools, unfortunately, do not have an art teacher, so the children's experience at the Museum is especially important.

In September, 1977, the Museum's teaching staff for the E & E Project

Susan Braham / Annual Report, 1977

changed. The three teachers from the Art History and Education department were primarily visual art teachers. Again, the curriculum was designed to combine gallery experiences and studio projects. The teachers concentrated on basic visual concepts and projects that used a variety of materials. Creative writing and movement were incorporated into some of the lessons, although we did not have specific teachers for these areas.

Again this year, the supervisor visited each class at its school prior to its visit to the Museum. This orientation visit prepared the students and gave the supervisor the opportunity to discuss with the children and teacher coming activities in the program. If possible, some co-ordination of their curriculum was incorporated into the program. The visit also served as an initial communication with the East Cleveland teachers. It was very important for the teachers to participate in the classroom while at the Museum and this visit helped to set the tone for the week.

Several volunteers helped assist teachers in the classroom. Many of the volunteers were from the Junior Council, and this year, we also had four students from CWRU, who assisted classes for one credit hour, and one woman on a two-week Senior High School project. Class size averaged 25 students and it helped to have the volunteer assistants.

In 1977, the Extended and Enriched School Year Project continued to give the students an opportunity to explore and to learn in the Museum.

Respectfully submitted,

Susan Braham

Susan Braham,
Supervisor of East Cleveland Project

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator

FROM: Ann Chadbourne, Assistant Supervisor of East Cleveland Project In Charge of Volunteers

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Respectfully submitted,



Ann Chadbourne, Assistant Supervisor
East Cleveland Project

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education

FROM: James A. Birch, Associate Curator
Department of Art History and Education

SUBJECT: Annual Report, The Afro-American Tradition in Decorative Arts
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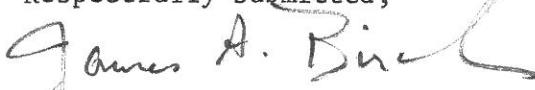
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Respectfully submitted,



James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education

FROM: James A. Birch, Associate Curator
Department of Art History and Education

SUBJECT: Annual Report, 1977

Young People's Programs

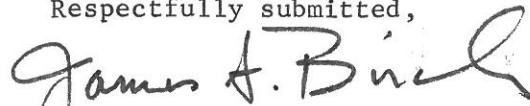
Registration for the spring term for members' and non-members' children was held February 4 and 5, 1977, respectively, and enrollment totalled 517. For the summer session, registration was June 2, 3, and 4; enrollment was 850. The fall term registration dates were September 23 and 24; enrollment was 565.

Enrollment Comparison:

<u>1975</u>	Spring 482; Scholarships 82
	Summer 650; Scholarships 121
	Fall 450; Scholarships 65
<u>1976</u>	Spring 626; Scholarships 177
	Summer 666; Scholarships 110
	Fall 512; Scholarships 157
<u>1977</u>	Spring 517; Scholarships 107
	Summer 850; Scholarships 200
	Fall 565; Scholarships 140

General enrollment for 1977 was up by 128 students. The drop in spring enrollment was due to bad weather conditions during registration, but the summer enrollment was the largest summer enrollment the Museum has had since the Education wing was constructed, probably due to a fine photo essay by Helen Cullinan in the Plain Dealer just before registration. Scholarships remained stable, with 447 for 1977 as compared to 444 for 1976.

Respectfully submitted,



James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator
FROM: Gerald Karlovec, Staff Instructor
SUBJECT: Annual Report, Saturday and Summer Classes for Young People, 1977

During the year 1977, three exhibitions gave a great deal of impetus to the classes for young people. These were: Tsutsumu: The Art of the Japanese Package; Anamorphoses: Games of Perception and Illusion in Art; and Fiberworks. These exhibitions especially generated a great deal of response from both the instructor and the students.

The "Fiber Forms" class found the Fiberworks exhibition indispensable for motivation and for examples of various techniques. It was also utilized by other classes, including "Construction Company" and "Kaleidoscope".

The Tsutsumu show provided a range of approaches for the instructors. In the two week period it was available to the Saturday classes, the majority of the young people viewed it, used it as some form of motivation, and developed some particular phase of the exhibition as a class project.

Anamorphoses was exceptionally popular with the classes, giving them an added perspective on the arts. The most pleasant aspect of the exhibit was its diversity; it was utilized by almost all the classes from "Mini-Masters" to the "Teenage Drawing and Painting".

The classes offered as "special interest" areas remained popular, especially "Drawing and Cartooning", "Printmaking", and "Fiber Forms". The remaining classes were deliberately left "open-ended" to allow the various instructors a chance to use the Museum's collection for inspiration.

Respectfully submitted,

Gerald Karlovec
Gerald Karlovec, Staff Instructor

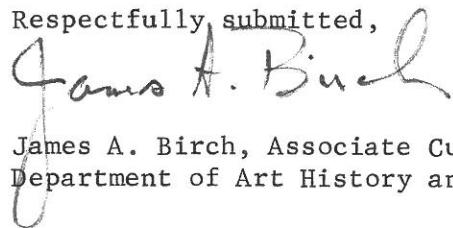
THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: The Curator of Art History and Education
FROM: James A. Birch, Associate Curator
Department of Art History and Education
SUBJECT: Annual Report, University Circle Project, 1977

In the spring of 1977 the Museum completed its extended program of 5-day sessions with schools in the University Circle area under the financial responsibility for the enlarged program as had been agreed upon in our George Gund Foundation proposal. By using more full-time staff members and the existing part-time budget, this did not add to the Education department expenditures. It was decided to discontinue the visits to the school on the elementary level as our staff was convinced that more could be accomplished in the Museum than in the school.

In the fall of 1977 the program began again, funded by University Circle Center for Community Programs with all classes being held in the Museum.

Respectfully submitted,



James A. Birch, Associate Curator
Department of Art History and Education